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Bede, representative of Old English history, homily and romance. The poetical excerpts have been taken from three of the most important Anglo-Saxon poems, 'Beowulf,' 'Judith,' and 'Andreas.' All these are carefully edited with full explanatory notes. In the head-note to the selection from 'Andreas' is the following warning, "Bits of translation and interesting comments (not always correct), . . . are given by Brooke, 'Hist. Early Eng. Lit.'" This caution is timely. As to the Appendices to the Reader, attention should be called to No. iv. It contains a discussion of the Old English Dialects, their likeness and difference as to vowel systems, with a few illustrating specimens of the three non-West Saxon dialects. First, there is the Northumbrian with Cædmon's Hymn, Bede Death Song and the Matthew version of the 'Day of Judgment'; second, the Mercian with the Matthew version of the 'Day of Judgment' and Psalm xx., from the Vespasian Psalter; and third, the Kentish with Lufa's 'Confirmation of her Bequest,' and the so-called Kentish Hymn.

The other Appendices, i, ii, and iii, mention useful books for the study of Old English; correspondences of Old English with Modern German vowels and an extract from the Greek, relating to Andrew's negotiations with the Steersman.

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FRENCH LITERATURE.

French Reader for Advanced Classes; Contes et nouvelles modernes. Choisis et annotés par PAUL BERCY, B. L., L. D., Director of P. Bercy's School of Languages. New York: William R. Jenkins, 8vo, pp. iv, 333. 1893.

Molière, L'Avare. Edited by THÉODORE HENCKELS, B. ès S., Instructor in French in Harvard University. Boston: Ginn & Company, 8vo, pp. xxi, 142. 1894.

George Sand, Marianne. Edited with explanatory notes by THÉODORE HENCKELS, B. ès S., Agrégé, Instructor in French at Harvard University. New York: Henry Holt & Company, 8vo, pp. 90. 1893. Paper.

BRANDER MATTHEWS has told us that the

French are the best short-story writers in the world. Certain it is that the French writers of today excel in these tales, clear-cut and polished, where we see unfolded in a few pages a bit of sprightly comedy or a serious and pathetic episode. The *conte* has lately become a very popular kind of reprint. It has also adapted itself well to the needs of our college classes. The few collections offered us heretofore have been very cordially received, and recent editions of stories or sketches from Daudet and Balzac appear not less welcome.

The editor of the 'French Reader' before us judges, and very rightly, that there is room for more of these short stories. Some typical ones, like 'La Dernière Classe,' 'Le Siège de Berlin,' 'La Parure,' have done much service, but there are still many *joyaux précieux* which have not yet been made available for teacher and student. The editor wishes, in justice to the brilliant *conteurs* of the present day, to offer a collection of stories which shall be more representative than anything presented heretofore. He has accordingly brought together thirty *contes et nouvelles*, averaging eight or nine pages each, selected from eighteen authors. The list of writers includes Bourget, Coppée, Daudet (and his brother), Halévy, Lemaître, de Maupassant, Theuriot.

The stories thus grouped form a very attractive volume; their general tone is good; few, if any, of them are flat or uninteresting. The sad and the gay are well mingled, though the pathetic tone is, perhaps, the more prominent. The first selection of the book, 'Le Miroir,' partakes rather too much of the nature of a fairy story for the initial feature of an advanced reader, but the most of those that follow are more dignified, while they do not lack in spirit and vivacity. Two of the selections are in the line of a scene of comedy.

About sixty pages of notes are added. These translate difficult passages and idioms, or explain historical allusions. No biographical notices of the authors are introduced. Indeed, in a reader of this nature such notices are, perhaps, uncalled for; in lieu of these, the editor has added, at the close of the volume, an alphabetical list of the writers drawn from, with dates of their birth. The book is well

printed, the lines of the text being numbered. In a few instances (pp. 18, 24, 82,) a slip has been made in inserting the numbers on the wrong side of the page. At the foot of each page are indicated the lines of the text on which annotations are to be found at the end of the book. This is a novel feature and an excellent one; it enables the student to see at once just where the notes will help him for each page. The volume is one that should commend itself very highly to teachers. It is well suited to classes that are beginning their second year's study of French. Being a much larger and more varied collection than any other we have yet had, it will allow the instructor to follow his individual preferences in the choice of stories, and, if he wish to assign private reading, will leave him enough interesting material for that purpose. The book reflects much credit on both editor and publisher.

A new edition of Molière's 'L'Avare' is offered us, published in the International Modern Language Series of Messrs. Ginn & Company. The publishers have printed a very neat and attractive volume; the editor, Mr. Henckels, has included in his edition a biography of the author, grammatical and explanatory notes, and a complete vocabulary.

Several editions of 'L'Avare' have been available for use in our classes, and one or two of them have, by some of us at least, been found quite satisfactory. The edition, for example, published in Macmillan's Series of Foreign School Classics, is a well edited little book, and has proved very handy and serviceable. On being offered a new edition of this masterpiece, it might be interesting to enquire what advantages it will have for us over the editions already available. The editor of the present volume does not suggest, in the preface, his reasons for presenting a new edition, nor does he intimate the place he intends it to fill. The addition of a complete vocabulary, in which are inserted even such forms as *cet*, *ces*, *celle*, gives evidence of careful labor, though there are those who may regard it as a somewhat unnecessary and thankless task. There are some of us who doubt the propriety of introducing the masterpieces of seventeenth-century literature very early in the

study of French, at a stage when they would have to serve as mere reading-exercises. Some of us believe that even the prose comedy of the classic period should be left untouched until the student has gained an acquaintance (the more the better) with contemporaneous literature. To some of us, then, the addition of a vocabulary, a very appropriate feature in elementary readers, may appear uncalled for in a comedy of Molière. The notes of the present edition, which are placed at the foot of the page, are not excessive in number, and call attention to the usages peculiar to the author, as also to his borrowings from the Latin of Plautus. The position of the notes beneath the text is justifiable, if the edition is intended for advanced classes. In some of the editor's comments (as in his remark at the end of Act i, p. 27, and in the note at the foot of p. 58), a rather free utterance of personal views or impressions is indulged in. The biographical introduction contains many details of Molière's life and a review of his works. The neat and clear letter-press is, as intimated above, one of the most attractive features of the book.

By the same editor is George Sand's 'Marianne.' This familiar story of country life is always interesting, and recalls the earlier 'La Mare au Diable' and the others of that series. It is well suited for general reading in classes, in spite of an occasional protrusion of the writer's peculiar sentiments on love and marriage. The work is here given in convenient form, with adequate notes; the latter are, for the most part, translations of difficult words and idioms; they are well chosen to facilitate the rapid reading of the text. An objection to the arrangement of the text itself is that the lines are not numbered. It is my belief that at the present day this omission is a defect in any text intended for reading in college classes, and especially does it seem so in the present instance, where the notes refer, not to figures inserted in the text, but to the unnumbered lines. Misprints are rare; one occurs on p. 28, l. 8. No biographical notice of the author is given; preface or comments on the story are likewise absent.

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